ETCETERA

# BRUGES AND THE ROMANTIC IMAGINATION

## Piano Quintets by Ryelandt and Mestdagh

## Ryelandt Trio

Linde Verjans *violin*

Séamus Hickey *viola*

# BRUGES AND THE ROMANTIC IMAGINATION

**Piano Quintets by Ryelandt and Mestdagh**


Ryelandt Trio

**Jeroen De Beer** *violin*
**Pieter-Jan de Smet** *violoncello*
**Pieter-Jan Verhoyen** *fortepiano*
&
**Linde Verjans** *violin*
**Séamus Hickey** *viola*




## JOSEPH RYELANDT [1870-1965]

**Piano Quintet no 1 in a minor** Op. 32

| | |
|---|---|
| 1] Allegro moderato | 06:40 |
| 2] Adagio religioso | 06:16 |
| 3] Allegro | 08:08 |

**Piano Quintet no 2 in b flat major** Op. 133

| | |
|---|---|
| 4] Allegro | 04:35 |
| 5] Adagio | 05:59 |
| 6] Allegro risoluto | 04:18 |

## KAREL MESTDAGH [1850-1924]

**Piano Quintet in g minor**

| | |
|---|---|
| 7] Allegro non troppo | 09:43 |
| 8] Andante con moto poco sostenuto | 06:25 |

The Bruges composers Karel Mestdagh and Joseph Ryelandt knew each other very well. Given that their music was some of the best to have been composed in Flanders during the Romantic period, it was only natural that the Ryelandt Trio of Bruges would want to make the works of these two composers in particular better known to a wider public.

Karel Mestdagh (1850-1924) came from a family that was not only very musical but also highly enterprising. His father Jan Mestdagh was not only the local school teacher of Sint-Pieters-op-den-Dijk but also the sexton and organist of the local parish church, a surveyor, a horticulturalist and a dealer in flowers and plants. Karel's grandfather had also been both a sexton and organist, a horticulturalist and a flower trader, although in Dudzele. Karel passed his examinations to become a surveyor in 1872, except that he would swiftly aspire to a more artistic career after his graduation from the Bruges conservatory a year later. His teachers at Sint-Lodewijkscollege in Bruges had included Pieter Buschaert and Hugo Verriest, who fuelled his Flemish identity. He was taught at the conservatory by Hendrik Waelput and Leo Van Gheluwe, both of whom were active in the cause of Flemish culture. Mestdagh's first compositions date from 1873; he proved to be a successful composer of Flemish songs in the years that followed, earning thereby the respect and friendship of Peter Benoit, the great inspirer of Flemish musical life. Benoit encouraged Mestdagh to compete for the prestigious Prix de Rome in 1877, but Mestdagh did not reach the finals due to an unsuccessful attempt at a fugue. Peter Benoit was the best man at the wedding of Karel Mestdagh and Marie-Louise Belamy (1857-1949) in the church of Sint-Pieters-op-den-Dijk two years later. Mestdagh himself would work as sexton and organist, surveyor, and flower dealer until his appointment as director of the Bruges Conservatory following Van Gheluwe's death in 1900. Despite some handsome and colourful orchestral works such as *Excelsior*, *Teniers* and *Flemish Scenes*, Mestdagh became known primarily as a composer of Flemish songs.

Karel Mestdagh's piano quintet can certainly be called unique in this respect; it dates from 1880 and, while it is hardly characteristic of a composer who otherwise showed little to no interest in chamber music, it nevertheless provides a glimpse of high Romantic chamber music in Flanders. Its influences are unmistakably German, but its structure and harmonies are much simpler than the German works from the same period. The score is characterised by a quantity of homophonic passages and a rather melodic style that comes into its own especially in the second movement (*andante con moto poco sostenuto*). There is no third movement, although Mestdagh had presumably envisioned one; whether he never got around to it or if he later rejected the written movement with the intention of writing another, we cannot know. The fact that no press report exists of any public performance leads us to suspect that Mestdagh never finished the work.

The works of Joseph Ryelandt (1870-1965) are of course not unfamiliar to this ensemble. They have earlier recorded all of Ryelandt's piano trios and now take up the challenge of his complete piano quintets. Ryelandt's connection to the city of Bruges can easily be shown: the Ryelandt family had been present in the city since the Middle Ages, and one of them had even served as mayor of the city in the 18th century. Such a history ensured that the composer was born into a wealthy patrician family; he had never to worry about money, which provides an immediate explanation for his gigantic oeuvre of 133 opus numbers: he had time enough. Ryelandt was a private pupil of Edgar Tinel and belonged to the generation of late Romantics in Belgium. He served for on the board of the Bruges Conservatory for many years and was finally appointed director in 1924, succeeding his late friend Karel Mestdagh. Ryelandt was 54 years old at that time and would remain in his post for the next twenty years. He died at the age of 95 in 1965.

Ryelandt wrote his first piano quintet (Op. 32) for the Leuven Bracké quartet in the summer of 1901; the quartet's members were Alphonse Bracké, Camille Van Ackeren,

Camille De Graaff and François Frelinckx, four young graduates of the Brussels conservatory. Thanks to the efforts of Charles Martens, Ryelandt's best friend, they organised three concerts a year at the behest of the Leuven city council in the foyer of the Leuven municipal theatre on the Bondgenotenlaan. The premiere of the quintet took place on December 19, 1901, for which the Bracké quartet was joined by the composer himself at the keyboard. The performance received a standing ovation and the press reviews afterwards were extremely positive. The authoritative French-language magazine *Le Guide Musical* even described Ryelandt as one of the most talented and original Belgian composers of his time.

The piano quintet is late-Romantic in concept and was clearly inspired by one of the great works of the repertoire, namely Robert Schumann's famous *Klavierquintett* Op. 44, which was also part of the Bracké's quartet repertoire. The *Allegro moderato* opens with a fierce presentation of the main theme in each instruments, after which the piano dares to take up the same theme and elaborate it in a more sophisticated manner. The second movement is an intimate *Andante religioso*, a chorale theme subjected to a series of variations; the music gives the impression of a kind of religious dream that vaguely recalls Wagner's *Parsifal*; this second movement is therefore the most typical of Ryelandt's style and language. The exuberant and fiery *Allegro* that follows is somewhat more elaborate and is dominated by a rhythmic motif; not only does Ryelandt repeat the main theme from the first movement after only a few bars, but also reuses the adagios from the second movement just before the final apotheosis.

The second piano quintet Op. 133 dates from a very different period of the composer's life. He completed it in the summer of 1944, at the time when Canadian troops were liberating Bruges; Ryelandt was then 74 years old and saw the soldiers marching past from the window of his living room. He had been relieved of his post as director of the Bruges Conservatory in the summer of 1943 and therefore immediately had much more time to devote to composition: his four last works, the string quartet op. 130, the second piano trio Op. 131, the third cello sonata Op. 132 and the second piano quintet Op. 133 were composed between the summers of 1943 and 1944. Ryelandt remained true to his own personal style, imparting a distinctive and extremely soulful character to his final work. He remained an exponent of late Romanticism: the Symbolic tendencies of the period around 1900 never left his soul — there are no echoes of the modernism that was gaining ground at that time in this piano quintet. Ryelandt returned briefly as director of the conservatory after the liberation, but ceased to compose when he closed the doors of the conservatory behind him. He spent the last twenty years of his life mainly listening.

Karel Mestdagh and Joseph Ryelandt are both buried in the cemetery of Sint-Pieters-op-den-Dijk in Bruges.

David Vergauwen
*translation: Peter Lockwood*



**RYELANDT TRIO**

The Ryelandt Trio was founded in 2009 in Bruges (Belgium). The ensemble quickly made a name for themselves after winning several prestigious competitions including the Vlamo Competition, the European Music Festival for Youth and the Belfius Classics Competition. In 2021 they won a first prize at the Concours International Léopold Bellan (France) and in 2022 they received the audience award at the Supernova Competition (Belgium). They were also invited to perform Alexander Tcherepnin's Triple Concerto, accompanied by the Sturm und Klang Orchestra (conducted by Thomas van Haeperen) in Théâtre de La Monnaie in Brussels.
Their playing is greatly influenced by renowned musicians and ensembles such as Arco Baleno Ensemble, Storioni Trio, Benjamin Glorieux, Claire Chevallier, and Guy Danel.

In 2014 the ensemble's first CD was released. The album features works by Frank Bridge, Edison Denisov, Paul Juon and Flem-

ish contemporary composers Erik Desimpelaere, Piet Swerts and Marc Matthys, receiving critical acclaim and earning them frequent airplay on the national classical radio station Klara.



The Ryelandt Trio attaches great importance to performing music from Belgium. In 2021, they released their second CD *Late Romantic Piano Trios from Flanders* with the Etcetera Records label, an album featuring trio repertoire created by Joseph Ryelandt & Joseph Callaerts. The CD was well received and reviewed by newspapers such as De Standaard and played by radio stations such as Klara, BRF1 and France Musique.

**JEROEN DE BEER**

Jeroen De Beer began his musical education at the Municipal Conservatory of Bruges under Karel Ingelaere and continued his studies with Tatiana Samouil in Antwerp and Barnabás Kelemen in Cologne, where he graduated in 2020. Jeroen is an active chamber musician and a member of the Sonoro Quartet, with which he won third prize and two special prizes at the Bartók World Competition in Budapest. They are currently affiliated with the Netherlands String Quartet Academy in Utrecht, where they receive coaching from renowned artists. In 2022, the quartet was selected as an ECHO Rising Star for 2023-2024, leading to a European tour of 17 concerts in prestigious venues such as the Musikverein in Vienna, the Elbphilharmonie in Hamburg, and the Concertgebouw in Amsterdam.

In addition, Jeroen plays in the Ryelandt Trio, the successor to Trio Telepatico. With this piano trio, he won several competitions, including first prize at the International Léopol Bellan Competition in Paris. Jeroen has been featured on various international radio stations in countries such as Hungary, Sweden, Germany, Belgium, France, the Netherlands, Portugal, and others.

As an orchestral musician, Jeroen has performed with numerous orchestras and ensembles and is currently affiliated with Il Gardellino and Le Concert Olympique.

For this recording, Jeroen plays on a fine old Italian violin on generous loan through the Florian Leonhard Fellowship and Benelux Representative, Jessica Tortorice.

**LINDE VERJANS**

Linde Verjans received her first violin lessons from Marleen Dupont when she was five years old. She later took lessons at the music academies of Tienen and Bornem. She completed music school with highest distinction. At the Royal Conservatory of Antwerp, Linde was taught by Tatiana Samouil, Jolente De Maeyer and Katelijne Vinkeroye. Afterwards she studied with Gordan Nikolic in Rotterdam. From 2014 to 2016 Linde was a member of the European Union Youth Orchestra (EUYO), the year after she joined the Gustav Mahler Jugend Orchestra (GMJO). She was academist with the Rotterdam Philharmonic Orchestra in 2017. In 2019 she joined the Antwerp Symphony Orchestra, where she is currently assistant leader of the second violins. Linde also engages in various other projects, like the Alma Mahler Kammerorchester, the tango nuevo ensemble Triunfal Quintet and jazz ensemble Grand Picture Palace.

She is co-author of *Musiceren is topsport*, which shines a light on the parallels between high-class sport and music. She is currently working on a novel about violinist Ginette Neveu, which will be published in 2025.



Linde plays a 1836 Olry, an instrument she was able to purchase with support from Stichting Eigen Muziekinstrument (SEM) and Prins Bernard Cultuurfonds.

**SÉAMUS HICKEY**

Irish violist Séamus Hickey studied with Marjolein Dispa and Nobuko Imai in Amsterdam and with Simon Aspell and Adrian Petcu in Cork. He has recorded and performed as a soloist with the RTÉ Concert Orchestra and toured as a soloist with the Ricciotti Ensemble. Séamus has been guest principal violist with the Amsterdam Sinfonietta and Camerata Freden. He was awarded second place in the Amsterdam National

Viola Competition and the Vieuxtemps Prize. He is a winner of the Feis Ceoil Aileen Gore Cup and was awarded the RTÉ Lyric FM award and the RDS Jago Award.



Séamus is the current violist of the Sonoro Quartet, one of Europe's most promising young string quartets and former ECHO Rising Stars. Sonoro were multiple prize winners at the 2021 Bartók World Competition for String Quartets in Budapest, Hungary. As a chamber musician he has performed with musicians such as Alina Ibragimova, Florian Donderer, Claudio Bohórquez, Guy Johnston and Mate Bekavac. Séamus has performed in Europe's most prestigious halls including Musikverein Vienna, Elbphilharmonie Hamburg, Barbican Centre London, Het Concertgebouw Amsterdam and Megaron Athens among many others. Séamus also plays Irish traditional music and has received many awards for his fiddle playing and whistling.

**PIETER-JAN DE SMET**

Pieter-Jan De Smet, a Belgian cellist, is distinguished as one of the most versatile musicians of his generation. As a core member of the Ryelandt Trio and the Desguin Kwartet—two award-winning ensembles—he has released several critically acclaimed albums under the Etcetera Records label. His performances are regularly broadcast on platforms such as Klararadio, BRF, Musiq3, and France Musique. He has collaborated with esteemed musicians including the Zemlinsky Quartet, Goeyvaerts String Trio, and Fred Hersch Trio. Since 2021, Pieter-Jan has been a member of Le Concert Olympique, performing under the direction of Jan Caeyers.

Pieter-Jan is in high demand as a performer and has graced prestigious venues such as the Berliner Philharmonie, Elbphilharmonie Hamburg, RadioKulturHaus (Vienna), Barbican Hall (London), La Monnaie, Flagey, and BOZAR (Brussels), Concertgebouw Brugge, Palau de les Arts (Valencia), and the Felicia Blumental Concert Hall (Tel-Aviv).
Pieter-Jan began his musical education at the music academy of Bornem under Pieter Stas. He continued his formal studies at the Royal Conservatoire of Antwerp under France Springuel, followed by advanced training with Anssi Karttunen at the École Normale de Musique de Paris Alfred Cortot, and Ursula Smith at the Guildhall School of Music and Drama in London.

In 2022, Pieter-Jan was introduced to the 'Papillon' Cello by Stijn van Aerschot at the Cello Biënnale in Amsterdam, and they have been performing together ever since.

**PIETER-JAN VERHOYEN**

Pieter-Jan Verhoyen is a Flemish pianist, harpsichordist and fortepianist. He is the pianist of the Ryelandt Trio, a chamber music ensemble specializing in discovering Flemish repertoire from the romantic period to the present day. Pieter-Jan has made numerous recordings, many of which focus on the repertoire of Joseph Ryelandt and other Flemish composers. He regularly works as a soloist, orchestral musician and repetiteur with renowned orchestras like Anima Eterna Brugge, Antwerp Symphony Orchestra, B'Rock, and Collegium Vocale Ghent.
As a piano and harpsichord accompanist he works for the Royal Conservatoire of Antwerp, International Flute Seminar Bruges, the Dutch International Flute Competition, the National Flute Association (USA), Vlamo Virtuoso and STAP Roeselare, and collaborates in international masterclasses and competitions.



Pieter-Jan is a laureate of the Cantabile Competition, the Concours musical de France, the Steinway Piano Competition, the Concours de piano de Liège, The Sigismundus Lauxmin International Harpsichord Contest and Belfius Classics for piano and chamber music.

His main teachers include Jan Michiels, Sergei Edelman, Claire Chevallier, Bart Naessens, Menno van Delft, Kris Verhelst and Jos Van Immerseel.

De Brugse componisten Karel Mestdagh en Joseph Ryelandt kenden elkaar heel goed. Hun muziek behoort tot het beste wat de Romantiek in Vlaanderen te bieden had, waardoor het niet meer dan normaal is dat het Brugse Ryelandt Trio juist hen onder de aandacht wil brengen.

Karel Mestdagh (1850-1924) stamt uit een zeer muzikale en tegelijk zeer ondernemende familie. Zijn vader, Jan Mestdagh, was niet alleen de lokale schoolonderwijzer van Sint-Pieters-op-den-Dijk, maar eveneens koster-organist van de lokale parochiekerk, landmeter, tuinbouwkundige en handelaar in bloemen en planten. En ook Karel's grootvader was koster-organist, tuinbouwkundige en bloemenhandelaar, maar dan in Dudzele. Ook Karel zou in 1872 zijn examen afleggen als landmeter, maar wanneer hij een jaar later afstudeert aan het conservatorium van Brugge zal hij een meer artistieke loopbaan ambiëren. Tijdens zijn studies in het Sint-Lodewijkscollege van Brugge had hij lessen gekregen van Pieter Buschaert en Hugo Verriest die zijn Vlaamsgezindheid aanwakkerden. Op de muziekschool volgde hij lessen bij Hendrik Waelput en Leo Van Gheluwe, beiden eveneens cultuurflamingant. Mestdaghs eerste composities dateren van 1873 en in de jaren daarop blijkt hij een succesvol auteur van Vlaamse liederen, hetgeen hem het respect en de vriendschap oplevert van Peter Benoit, de bezieler van het Vlaamse muziekleven. Aangemoedigd door Benoit dong Mestdagh in 1877 mee aan de prestigieuze Romeprijs, maar daar sneuvelde hij bij het schrijven van de fuga die toegang moest geven tot de wedstrijdfinale. Twee jaar later was Peter Benoit de getuige bij het huwelijk van Karel Mestdagh en Marie-Louise Belamy (1857-1949) in de kerk van Sint-Pieters-op-den-Dijk. Hij zou werken als koster-organist, landmeter en bloemenhandelaar tot hij na de dood van Van Gheluwe in 1900 werd benoemd tot directeur van het Brugse conservatorium. Ondanks enkele knappe en kolorieke orkestwerken, zoals *Excelsior*, *Teniers* en *Vlaamse scènes* zou Mestdagh vooral een reputatie krijgen als componist van Vlaamse liederen.

Het pianokwintet van Karel Mestdagh is op dat vlak beslist een unicum te noemen. Het werk dateert uit 1880 en is weinig karakteristiek voor een componist die verder weinig tot geen interesse betoonde in kamermuziek. Toch schenkt het een blik op de hoogromantische kamermuziek in Vlaanderen. De invloeden zijn onmiskenbaar Duits, maar de structuur en harmonieën zijn heel wat eenvoudiger dan de Duitse voorbeelden. De partituur kenmerkt zich door heel wat homofone passages en een eerder melodieuze stijl die vooral in de tweede, trage beweging (*andante con moto poco sostenuto*) tot haar recht komt. Een derde deel is er niet, maar werd door de componist vermoedelijk voorzien. Of hij er nooit toe kwam of als hij het geschreven deel later verwierp met de bedoeling een ander te schrijven, weten we niet, maar het feit dat we nergens in de pers enige weerklank vinden van een publieke uitvoering, doet ons vermoeden dat Mestdagh het werk nooit afwerkte.

De componist Joseph Ryelandt (1870-1965) is voor dit ensemble uiteraard geen onbekende. Eerder namen zij al de integrale pianotrio's op en ditmaal staan de integrale pianokwintetten op de speellijst. Dat de componist flink met Brugge verbonden is, kan gemakkelijk worden beweerd. De familie Ryelandt was al sinds de Middeleeuwen in de stad aanwezig en in de achttiende eeuw leverden ze zelfs een burgemeester. Het zorgde ervoor dat de componist werd geboren in een vermogend patriciërsgezin. Over geld hoefde hij zich nooit zorgen te maken, hetgeen meteen ook zijn gigantische oeuvre met 133 opusnummers verklaart. De man had tijd. Ryelandt was een privéleerling van Edgar Tinel en behoorde tot de generatie van late romantici in België. Na jarenlang in het bestuur van het Brugse conservatorium te hebben gezeteld, werd de componist in 1924 aangesteld tot directeur in opvolging van zijn overleden vriend, Karel Mestdagh. Hij was toen al 54 jaar oud, maar zou de komende twintig jaar op post blijven. De componist stierf in 1965 op 95-jarige leeftijd.

Het eerste pianokwintet (Op. 32) schreef

Ryelandt in de zomer van 1901 voor het Leuvense Bracké-kwartet dat bestond uit vier jonge afgestudeerden van het Brusselse conservatorium: Alphonse Bracké, Camille Van Ackeren, Camille De Graaff en François Frelinckx. Dankzij de inspanningen van Charles Martens, Ryelandts beste vriend, organiseerden zij in opdracht van het Leuvense stadsbestuur een drietal concerten per jaar in de foyer van het Leuvense stadstheater op de Bondgenotenlaan. De première van dit werk vond plaats op 19 december 1901 met het Bracké-kwartet dat het gezelschap kreeg van de componist die zelf plaatsnam achter het klavier. De uitvoering kreeg een staande ovatie en de persbesprekingen achteraf waren uiterst levend. Het gezaghebbende Franstalige tijdschrift *Le Guide Musical* noemde Ryelandt zelfs een van de meest getalenteerde en originele Belgische componisten.

Het pianokwintet is laat-romantisch in opzet en werd duidelijk geïnspireerd door een van de referentiewerken binnen dit repertoire, namelijk het beroemde *Klavierquintett* (Op. 44) van Robert Schumann dat ook in het repertoire van het Bracké-kwartet zat. Het *allegro moderato* opent met een heftige presentatie van het hoofdthema in alle instrumenten, waarna de piano het initiatief overneemt om datzelfde thema op te pikken en op een geraffineerde manier uit te werken. De tweede beweging is een innig *andante religioso* dat bestaat uit een koraalthema dat in een variatiereeks werd uitgewerkt. Het is een soort religieuze droom die vaag herinnert aan Richard Wagners muziek voor *Parsifal.* Deze tweede beweging is dan ook de meest typerende voor de stijl en taal van deze componist. De exuberante en vurige finale allegro is wat uitgebreider en wordt gedomineerd door een ritmisch motief. Al na enkele maten herneemt Ryelandt het hoofdthema uit de eerste beweging. Vlak voor de apotheose helemaal aan het eind recycleert de componist nogmaals de adagiosfeer uit de tweede beweging.

Het tweede pianokwintet (Op. 133) dateert uit een heel andere periode uit het leven van de componist. Het werd afgewerkt in de zomer van 1944, op het moment dat Canadese troepen Brugge bevrijden. De componist was toen 74 jaar oud en zag de soldaten marcheren vanuit het raam van zijn woonkamer. In de zomer 1943 was hij ontzet uit zijn ambt van directeur van het conservatorium van Brugge, waardoor hij plots heel wat meer tijd had om te componeren. Tussen de zomer van 1943 en die van 1944 schreef hij zijn vier laatste werken: het strijkkwartet (Op. 130), het tweede pianotrio (Op. 131), de derde cellosonate (Op. 132) en het tweede pianokwintet (Op. 133). In dat allerlaatste werk blijft Ryelandt trouw aan zijn eigen persoonlijke schriftuur. Het is een kenmerkend en uiterst doorleefd werk. De componist bleef een exponent van de late Romantiek en de Symbolische neigingen uit de periode van rond 1900 hebben nooit zijn ziel verlaten. Men treft in dit pianokwintet geen enkele toegift aan het contemporaine modernisme. Na de Bevrijding keerde Ryelandt nog even terug als directeur van het conservatorium, maar toen hij daar definitief de deur achter zich toetrok, hield hij het ook bekeken als componist. De laatste twintig jaar van zijn leven zou hij voornamelijk luisteren.

Karel Mestdagh en Joseph Ryelandt liggen beiden begraven op het kerkhof van Sint-Pieters-op-den-Dijk in Brugge.

David Vergauwen

**RYELANDT & CALLAERTS**
Joseph Callaerts, Joseph Ryelandt
Ryelandt Trio
KTC 1730

**JOSEPH RYELANDT**
Joseph Ryelandt
Pieter-Jan Verhoyen, Emilie De Voght
KTC 1731

**ROMANTIC MUSIC IN IN FIN-DE-SIÈCLE BRUGES**
Joseph Ryelandt
Terra Nova Collective
KTC 1655

ETCETERA RECORDS

# Credits

executive producer Etcetera Records **Dirk De Greef**
musical recording supervision, sound & mix **Patrick Lemmens (High-Score Recording & Mixing Services)**
mastering **Gert Van Hoof (Cochlea Mastering Studio)**
artistic supervision **Peter Verhoyen**
recording venue **Academy One Studios, Ghent, Belgium**
recording dates **June 19th, 20th, 21th, 2024**
art-direction & design Etcetera Records **Roman E. Jans** www.romanontwerp.nl
liner notes **David Vergauwen**
cover illustration & photography **Ann-Sofie Verhoyen**

**instruments**
violin Jeroen De Beer **Anonymous**
violin Linde Verjans **Olry (1836)**
viola Séamus Hickey **Andranik Gaybaryan (2011)**
violoncello Pieter-Jan De Smet **Stijn Van Aerschot (Puurs 2022)**
fortepiano Pieter-Jan Verhoyen **Steinway & Sons C (1894)**

**The cd has been realized thanks to the support of the Flemish government**

Vlaanderen verbeelding werkt

Ryelandt Trio

**KTC 1825**